

# ROM

MAGAZINE of the ROYAL ONTARIO MUSEUM

WINTER 2018

volume 50: number 3  
2018 winter

## VIKINGS

SURPRISING FACTS AND INSIGHTS  
DEBUNK THE VIKINGS' BAD  
REPUTATION

p. 20

## HERE WE ARE HERE

BLACK CANADIAN ARTISTS ON THEIR  
ART AND THEIR MOTIVATIONS

p. 28

## STEP INTO THE WILD

WILDLIFE PHOTOGRAPHER OF THE  
YEAR RETURNS TO THE ROM

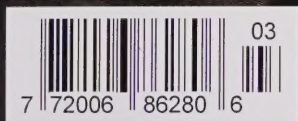
p. 32

# A FASHION REVOLUTION

Major new exhibition from the ROM explores  
how Christian Dior changed the world

p. 4

\$5.95 CAN  
Display until June 30, 2018





**PROUD TO TOAST  
THE ARRIVAL OF THE VIKINGS!**



**Chalice, Silver, Jellinge-style (copy).**

*The original is from Jellinge and is called the "Chalice of Thyra".  
Jellinge, Denmark.*

© The Swedish History Museum

Raymond James is pleased to partner with the Royal Ontario Museum  
to present

# VIKINGS

— THE EXHIBITION —

PRESENTED BY

**RAYMOND JAMES®**

WEALTH MANAGEMENT | BANKING | CAPITAL MARKETS

Learn everything you never knew about the Vikings.





**ON THE COVER**  
Venezuela, Christian Dior.  
Photo by Laziz Hamani.

# contents

Winter 2018  
volume 51, number 3

volume 50: number 3  
2018 winter



Hiking Black  
Creek by Sandra  
Brewster.

## departments

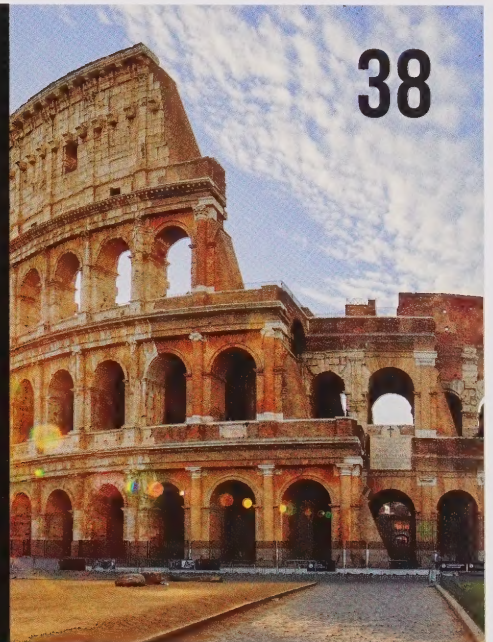
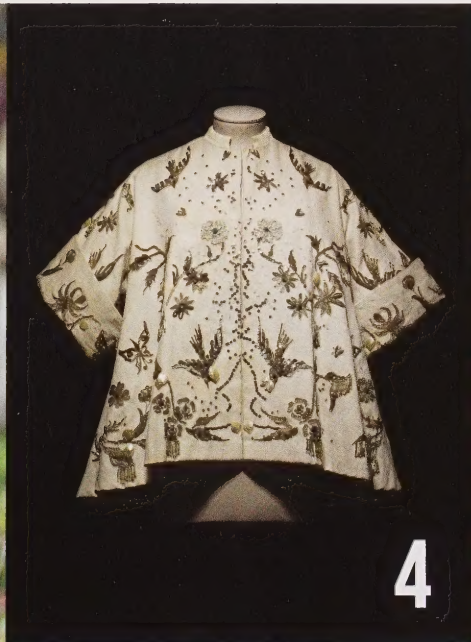
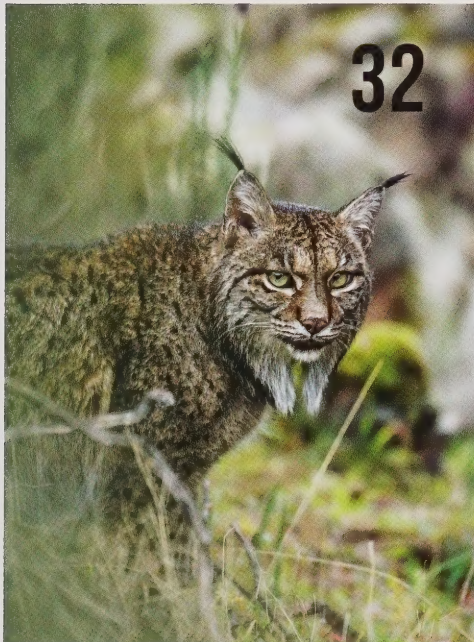
- |  |  |
|--|--|
| <b>3</b> <b>FIRST WORD</b><br>by Josh Basseches              | <b>24</b> <b>FRONT DOORS</b><br>Reopened Weston Entrance     |
| <b>10</b> <b>WHAT'S ON</b>                                   | <b>26</b> <b>MAP</b><br>Digging up dinos                     |
| <b>11</b> <b>MEMBER NEWS</b>                                 | <b>37</b> <b>ROM STYLE</b><br>Viking wear                    |
| <b>14</b> <b>DISPATCHES</b>                                  | <b>38</b> <b>ROM TRAVEL</b><br>North Atlantic saga           |
| <b>18</b> <b>BEHIND THE SCENES</b><br>Conserving history     | <b>40</b> <b>ROM GOVERNORS</b><br>Philanthropy fuels the ROM |
| <b>20</b> <b>FACT VS FICTION</b><br>Debunking Viking myths   | <b>44</b> <b>LAST WORD</b><br>Magnificent monarchs           |
| <b>22</b> <b>BACKYARD BIODIVERSITY</b><br>Spiders at the ROM |  |

## featured stories

- 28** **HERE WE ARE HERE**  
New exhibition explores race and identity
- 32** **WILDLIFE PHOTOGRAPHER OF THE YEAR**  
Wilderness in the city

## COVER STORY

- 4** **CHRISTIAN DIOR**  
How Christian Dior launched a fashion revolution





## contributors



### MARY PAQUET INTERN, ENVIRONMENTAL VISUAL STUDIES (EVC)

Mary's passion for the outdoors and getting her hands dirty has led her across the world. As a graduate of the EVC program, she hopes to convey the importance of science and environmental conservation through storytelling.



### ELIZABETH O'GRADY MARKETING COORDINATOR

A Certified Marketing Specialist, Elizabeth has worked at the ROM since 2008. She is the lead marketer for this year's *Wildlife Photographer of the Year* exhibition.



### LAURA LIPSCEI SENIOR CONSERVATOR, CONSERVATION

Laura has worked as a site conservator and excavated as an archaeologist for projects in Italy, Greece, Turkey, and Tunisia. Her interests lie in environmental conservation and preservation, with special focus on materials used in display and in storage facilities.



### BRAD HUBLEY TECHNICIAN, ENTOMOLOGY

Brad manages the Museum's entomology collection of approximately 1.2 million specimens (not including millions of fluid-preserved samples) and has travelled across the globe to document insect biodiversity. He is also a co-author of *The ROM Field Guide to Butterflies of Ontario*.

## CONTACT US

Questions? Comments? Email us at [magazine@rom.on.ca](mailto:magazine@rom.on.ca).

## VISIT US

Royal Ontario Museum  
100 Queen's Park  
Toronto, ON M5S 2C6  
416.586.8000  
[rom.on.ca](http://rom.on.ca)  
[info@rom.on.ca](mailto:info@rom.on.ca)

### HOURS

Monday–Sunday:  
10:00 a.m. to 5:30 p.m.

### ROM LIBRARY & ARCHIVES Public hours

Monday–Friday:  
10:00 a.m. to 5:00 p.m.

### GENERAL ADMISSION PRICES

ROM Members: FREE\*  
Children under 3 years: FREE  
Children (4 to 14 years): \$14  
Youth (15 to 19 years): \$15.50  
Students (with valid I.D.): \$15.50  
Seniors (65+): \$17  
Adults: \$20

Feature exhibitions have an additional ticketing fee.

Admission is free on Tuesdays for Canadian post-secondary students with ID.

Museum and Arts Pass Program participant.

\*All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for RPC Members.

## ROM MAGAZINE

**ASSISTANT  
VICE PRESIDENT,  
PR AND PUBLICATIONS**  
Sally Tindal

**HEAD OF PUBLICATIONS  
AND CONTENT STRATEGY**  
Chris Wilson-Smith

**ART DIRECTOR**  
Tara Winterhalt

**MANAGING EDITOR**  
Sheeza Sarfraz

**PHOTOGRAPHY**  
Brian Boyle

Published three times a year through the generosity of the Louise Hawley Stone Charitable Trust.

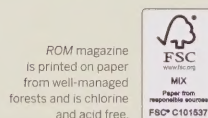
© Royal Ontario Museum, 2018.

Indexed in the Canadian Periodical Index and the Canadian Magazine Index, and available online in the Canadian Business & Current Affairs Database ISSN 1911-947X and through Thomson Gale.

Canadian Publications Agreement #40068986.

Subscription cost (three issues) \$20 including HST; outside Canada add \$8 for postage and handling; single copies cost \$5.95 plus HST. Contact Julie Govan at [julieg@rom.on.ca](mailto:julieg@rom.on.ca) to purchase a subscription.

The ROM is an agency of the Government of Ontario.



### HONORARY PATRONS

Her Excellency the Right Honourable Julie Payette, C.C., C.M.M., C.O.M., O.Q., Governor General of Canada  
The Honourable Elizabeth Dowdeswell, O.C., O.Ont., Lieutenant Governor of Ontario

### BOARD OF TRUSTEES

Martha Durdin (Chair)  
Elaine Roper (Vice Chair)  
Tim Wilson (Vice Chair)

Neera Chopra  
Francis Chou  
David DeAbreu  
Rita Shelton Deverell  
Alicia Dubois  
Deanna Horton  
Maureen Jensen  
Anne Lindsey  
Ian Madell  
Liz Mitchell  
Kevin Morris  
Nita Reed  
Ray Sharma  
Keith Spence

**EX-OFFICIO**  
Josh Basseches  
Meric Gertler  
Shirley Hoy

### BOARD OF GOVERNORS

Robert E. Pierce (Chairman)  
Tye W. Burt (Vice Chair)  
Richard S. Wernham (Vice Chair)  
Shreyas Ajmera  
Salvatore (Sal) M. Badali  
John Bianchini  
Stephen Bowman  
Bonnie Brooks C.M.  
Mary Anne Bueschgens  
Michael E. Detlefsen  
Victor Dodig  
W. Robert Farquharson  
Linda Hasenfratz  
Jennifer Ivey Bannock  
Christopher W. Jamroz  
Robert Keilty  
Michael Lee-Chin  
Dan Mishra  
Ellen J. Moore  
Patricia L. Olasker  
John Ruffolo  
Francis Shien  
Stephen Smith  
Cathy Spoel  
Joseph (Joey) M. Tanenbaum, C.M.  
James C. Temerty, C.M.  
V. Prem Watsa  
R. Browning Watt, Q.C.  
Jeff Willner  
Alfred G. Wirth

### EX-OFFICIO

Josh Basseches  
Martha Durdin  
Frank Potter

### HONORARY GOVERNORS

Frank Potter (Chairman)  
Susanne Loewen (Vice Chair)  
Brenda McCutcheon (Vice Chair)  
Rudolph (Rudy) Bratty  
Jack Cockwell  
Fredrik S. Eaton, O.C., O.Ont.  
Robert Gillespie  
Patricia Harris  
Gwen Harvey  
Martha J. Hogarth  
Richard M. Ivey, C.C., Q.C.

The Hon. Henry N.R. Jackman  
Thomas Kierans  
Donald R. Lindsay  
Elsie Lo  
Stephens B. Lowden  
Frank Milligan  
Dixie Anne Montgomery  
Joan Randall  
Wendy Rebanks  
Flavia C. Redelmeier  
John A. Rhind  
Donald M. Ross, O.C.  
Harriet Walker  
Lynton R. Wilson

### ROM SENIOR LEADERSHIP

Josh Basseches (Director & CEO)  
Nick Bobrow (Deputy Director, Operations & Chief Financial Officer)  
Mark Engstrom (Deputy Director, Collections & Research)  
Sandy Bourne (Chief Marketing & Communications Officer)  
Dan Sibley (Chief Human Resources Officer)  
Doug Currie (Vice President, Department of Natural History)  
Lory Drusian (Vice President, Exhibitions Development & Preparators)  
Connie MacDonald (Vice President, Programs, Events & Commercial Services)  
Chen Shen (Vice President, Department of World Cultures)  
Dave Tymchuk (Vice President, Finance)

### ROM GOVERNORS

#### SENIOR LEADERSHIP

Susan Horvath (President & CEO)  
Scott Forfar (Vice President & Chief Operating Officer)  
Ulrica Jobe (Vice President, Philanthropy & Corporate Partnerships)  
Kirsten Kamper (Vice President, Annual Giving)  
Judith John (Associate Vice President, Marketing & Communications)

## STAY CONNECTED



[facebook.com/royalontariomuseum](https://facebook.com/royalontariomuseum)



[@romtoronto](https://twitter.com/romtoronto)



[@ROMtoronto](https://instagram.com/ROMtoronto)



[@ROMtoronto](https://snapchat.com/add/ROMtoronto)

## SUPPORT YOUR ROM

Your generous contributions help bring exhibitions, programs, and galleries to life.

[rom.on.ca/support](http://rom.on.ca/support)  
416.586.5660  
[giving@rom.on.ca](mailto:giving@rom.on.ca)



Galen Weston, the Honourable Hilary M. Weston, Josh Basseches, Eleanor McMahon, Minister of Tourism, Culture, and Sport, and Mayor John Tory.

first word

# WHAT THE WESTON ENTRANCE REALLY MEANS FOR THE ROM

The reopened, reimagined entrance comes at a transformational moment



**O**n a crisp, snowy day in December, hundreds gathered to witness and take part in the reopening of the Museum's Queen's Park Weston Entrance.

It is a stunning piece of reimagined architecture, one that represents the culmination of months of work that saw the enhancement of the entrance steps, portico, and doors, the restoration of the carved stone facade, and the creation of new seating, landscaping, and a new accessibility ramp.

It was a memorable day, featuring hours of music enjoyed by almost 8,000 visitors, an incredible cake replica of the ROM, and wonderful speeches from the Honourable Hilary M. Weston, Eleanor McMahon, Minister of Tourism, Culture, and Sport, and Mayor John Tory. The reopening of the Weston Entrance was, suffice to say, a grand occasion.

But the reopening of this entrance is about more than the steps, more than the doors that have been closed these last 10 years.

It represents, in many respects, a pathway to the future of this institution. Ten years ago, the magnificent Michael Lee-Chin Crystal renovation opened the Museum onto Bloor Street, creating access to one of Toronto's busiest and most dynamic corridors and throwing a spotlight on the contemporary nature of the ROM.

With the reopening of the Weston Entrance, we create a second major entry point—one that opens onto another of the city's important thoroughfares, steeped in history and full of grandeur.

For the ROM, linking the past to our present is an important part of moving forward. It is an intention that informs our ambition to chart a course for what it means to be a great museum in the 21st century, exploring the world at a unique intersection of art, culture, and nature, and offering innovative strategies that connect objects, ideas, information, and people—in Toronto and Canada, but also globally.

With our two entrances, it is now possible to stand inside the Museum and see out to both these important Toronto avenues: to look north onto the excitement and bustle of Bloor and east onto the history and culture of Queen's Park. And if you're standing outside on one of these streets, you have the chance to see into the heart of the Museum.

From either vantage point, you can consider how both the institution and the city have changed. You can view the ROM for what it truly is: not just a building, but the physical manifestation of the hopes and dreams of those who have lived around it, visited it, and become inspired by it over the course of a century.

And of particular importance to the ROM at this critical moment in our history, you can see how this Museum has evolved: not only is it a steward of one of the most encyclopaedic collections in the world, but it has become one that also serves as a critical hub of engagement. If we imagine the city, province, and nation as different parts of the same house, the ROM might just be its civic living room.

Both entrances, and indeed the many idiosyncrasies of this building, are the product of different times throughout this Museum's 105-year-history, reflecting the varying aspirations and priorities of those particular eras. The building, like the objects and exhibitions within, mirrors our world in perpetually changing ways.

This sentiment is perhaps no better reflected than in the four allegorical figures that sit atop pillars above the revitalized entrance. They capture part of what Charles T. Currelly, one of the ROM's first directors, wanted the Museum to represent: "The Arts of Man Throughout the Ages."

Carved as they were during the Great Depression, the four statues—representing the arts of pottery, literature, music, and metalwork—are a clarion call for culture in the face of challenging and divisive times.

I like to think the original builders saw the Museum, as we do now, as a repository of collections and centre of research, as well as an everlasting meeting point for those who value all that this institution represents. They understood that a door is not always just a door, but a promise.

**JOSH BASSECHES**  
ROM DIRECTOR AND CEO

**SEE IT NOW**

WILDLIFE PHOTOGRAPHER OF THE YEAR

**DON'T MISS IT**

VIKINGS: THE EXHIBITION

**COMING SOON**

SPIDERS





# The Dior Decade

ROM exhibition explores how in only ten years Christian Dior charted a completely new course for fashion

BY MONIQUE JOHNSON





**HOW TO  
SEE IT**

On now until  
**March 18, 2018**

---

presented by

**HOLT RENFREW**

exhibit patron

**ROM Friends of Textiles  
& Costume and Burnham  
Brett Endowment Fund**

Evening dresses  
on display in the  
*Christian Dior*  
exhibition.





**D**ays after the great couturier's unexpected death in October 1957, CBC-TV host J. Frank Willis reported, "No matter how long it may seem, it's only ten years since a small, balding, earnest elf named Christian Dior introduced the New Look and began a decade of continuous impact on the female image." Seventy years later, that impact can still be felt as we reflect upon these formidable fashions from the '40s and '50s in *Christian Dior*, currently on view at the ROM. The exhibition focuses precisely on that decade of Dior's designs at the helm of the house, from 1947 to 1957, and it remains astounding that he secured the success of *La Maison Dior*, which continues to thrive, in such a short time. What is equally astonishing to visitors is that all 39 garments on display, from day, to cocktail, to evening dresses, belong to the ROM's Textiles & Fashions collection.

Often called a design dictator, Dior was an affectingly humble man whose surprise at his own success is mirrored in Willis's irreverent characterization. The lionized New Look of his first collection, presented on February 12, 1947, was indeed revolutionary, but it was also retrospective. "We were emerging from a period of war, of uniforms, of women-soldiers built like boxers," said Dior. "I drew women-flowers [with] soft shoulders, flowering busts, fine waists [...] and wide skirts." These distinctly Dior postwar *femmes-fleurs* were inspired by the peerlessly chic *Parisiennes* of times past—of the eighteenth century, the Second Empire, and the Belle Époque. As Dior admitted, "the New Look [...] was successful only because it reflected the mood of the times—a mood that sought refuge from the mechanical and impersonal in a return to tradition."

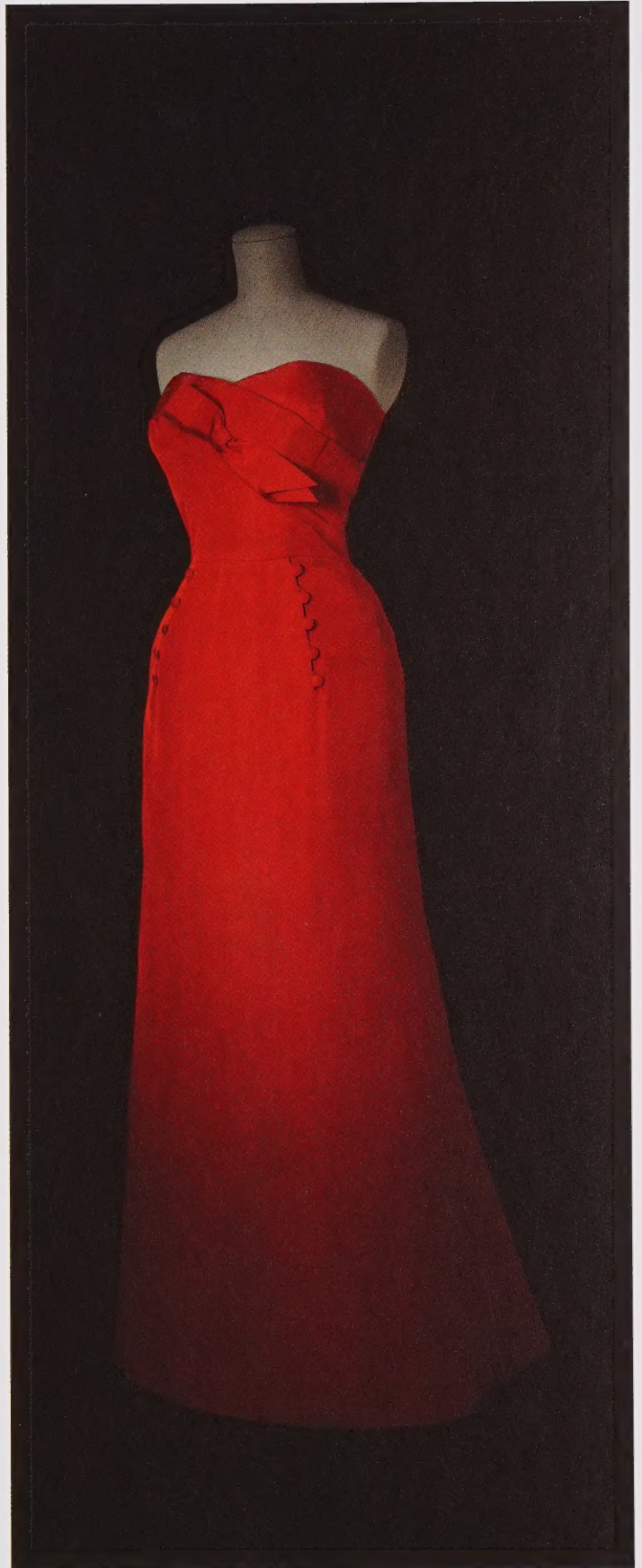
Part of the curatorial intent behind the exhibition, driven by Senior Curator Dr. Alexandra Palmer's decades of research on Dior, is to demonstrate that Christian Dior did not achieve this success singlehandedly. He was a visionary who was supported by and in turn supported and sustained the great French traditions of dressmaking and tailoring, textile manufacturing and luxury embroidery, of ribbon and lace making, and sequin and button design, and restored Paris as the capital of fashion. The incredible corporate archives at Christian Dior Héritage, Paris, preserve records of the names of the lead hand under whose direction a given garment was made in the haute couture ateliers, of the house model or *mannequin* who presented the dress, and of the textile manufacturer and embroidery house involved in the design, in many cases. These details, along with press sketches, vintage advertisements, and carefully directed photographs of the dresses on display, are presented on iPads surrounding the platforms in the exhibition. The photographs of the ROM's collection, directed by Dr. Palmer and taken in preparation for the exhibition by Laziz Hamani of the House of Dior and Brian Boyle, the ROM's Senior Photographer, afford visitors privileged and

Detail of embroidery work by Rébé on *Pondichéry* (Spring–Summer 1948, *Envol* line)



**"He was a visionary who supported and sustained the great French traditions of dressmaking and tailoring, textile manufacturing and luxury embroidery, of ribbon and lace making, and sequin and button design, and restored Paris as the capital of fashion."**





Clockwise from left: *Pondichéry* (Spring–Summer 1948, *Envol* line), linen tabby by Ducharne embroidered by Rébé in gilt and silver threads, mother-of-pearl, sequins, glass tubes, and beads. *Égypte* (Autumn–Winter 1951, *Longue* line), silk faille. *Auteuil* (Spring–Summer 1949, Christian Dior–New York collection), linen tabby, rayon velvet.





Right:  
*Venezuela*  
(Autumn–  
Winter 1957,  
Fuseau line),  
silk taffeta by  
Lajoine.



Carol Rapp,  
second from  
left, wearing  
*Venezuela*,  
around 1957.

unprecedented access to these incredible objects. The photographs draw one's attention to significant elements within the intricate designs, allowing one to see the inside of the garments, to appreciate the masterful handling of material, and the incredible diversity, complexity, and three-dimensionality of embroidery work. These innovative extended digital labels offer museumgoers the opportunity to see these textiles and fashions through curatorial eyes and those of the makers and wearers.

The notion of the many names behind the dress was not lost on Dior. In the process of creation, he was acutely aware of the attachment felt by many makers and then, most significantly perhaps, by wearers. As he explained, “the *première* [lead hand] calls it ‘my dress.’ Her assistant calls it ‘my dress.’ I call it ‘my dress,’ too, until the day it is reproduced for a client and it becomes ‘your dress.’ Then the dress goes out into the world.” The sentiment is shared by Torontonians Carol Rapp, an actor who played many ingénue roles, but who acquired the stunning and sophisticated cocktail dress *Venezuela*, from Christian Dior’s final Autumn–Winter 1957 collection, as a bonded model. Rapp calls it “my little black dress,” and recalls, “I kept the Dior dress, *Venezuela*, tucked away in my closet for so many years because I just *loved* it!” How fortunate for us that she donated *Venezuela* to the ROM so that it can be preserved and seen by the world. ■

**Monique Johnson** is Assistant Curator of Christian Dior at the Royal Ontario Museum.





## FASHIONS & TEXTILES AT THE ROM

With more than 55,000 objects from around the world and across time, the ROM's remarkable collection is the largest in Canada and third largest in the world. The ROM's Fashions & Textiles department is renowned for its exhibitions, research, loans, publications, lectures, teaching, and training of future museum professionals.

Hot on the heels of Dior is an upcoming exhibition of the visionary work by Dutch fashion designer **Iris van Herpen**. Featuring an impressive selection of original haute couture pieces from her 2008–2015 collections, the exhibition explores van Herpen's futuristic designs, which push the boundaries of traditional fashion and craftsmanship. Concurrently, the Museum will also present the pioneering work of Canadian architect **Philip Beesley**, who has collaborated with Iris van Herpen on a number of groundbreaking designs. Beesley is one of Canada's most forward-thinking architects, and his large-scale immersive artworks incorporate technology and engineering to create "living" sculpture.

### HOW TO SEE IT

*Iris van Herpen:*  
*Transforming Fashion*  
and *Philip Beesley:*  
*Transforming Space*  
open at the ROM  
on **June 2, 2018**.





# what's on

calendar / member previews / free weekends / meet our members

## ROMSPEAKS

From fascinating to thought-provoking, ROMSpeaks presents compelling voices on hot topics.

### VIKINGS LECTURE SERIES

Go beyond the exhibition with this fascinating series of lectures exploring Viking culture and history.

**February 6, 2018**  
7 to 8 p.m.



### IN CONVERSATION with CHEF MAGNUS NILSSON

**Tuesday, February 6, 2018**  
7 to 8 p.m.

Join Michelin star chef Magnus Nilsson for a delectable discussion on the rich culinary heritage of Scandinavia.

## ROM DAYTIME LECTURE SERIES

Discover groundbreaking research and fascinating advances in art, culture, and nature as our experts share their cutting-edge work in this engaging series of daytime lectures. Free with Museum admission.



**Lecture in Eaton Theatre**  
11 a.m. to 12 p.m.



**Coffee, Tea & Treats in Theatre Rotunda**  
12 p.m. to 1:15 p.m.

### DARWIN'S DEVILS AND THE TREE OF LIFE: EVOLUTION THROUGH THE LENS OF POETRY

**February 15, 2018**

Join John Holmes as he reveals how Darwin's reading of John Milton's *Paradise Lost* on his famous voyage aboard *HMS Beagle* shaped his vision of the natural world, and how poetry written under Darwin's star can help us understand what it means to live as a part of the world he discovered.



### DESIGNING DIOR

**March 8, 2018**

Join Senior Curator Alexandra Palmer along with members of the *Christian Dior* project team as they present the complex task of developing an exhibition—from inception to development to display.

## FEBRUARY / MARCH

### ROM U

Go back to school for a day at ROM U. Led by ROM experts, these one-day workshops are subject-specific with topics ranging from 20th-century design to ancient Rome. Workshops include lectures, hands-on activities, gallery tours, and lunch.

### AN INTRODUCTION TO NORTH AMERICAN ARCHAEOLOGY

**February 25, 2018**  
10:30 a.m. to 3:30 p.m.

Archaeologist Amélie Allard provides a fascinating introduction to the basic principles, techniques, and ethics of exploring the human history of Canada and the United States. Includes in-depth gallery tours and hands-on activities.

### ROM CONNECTS

Visit the ROM for engaging events that are free with RSVP.\*

### AS FAR AS YOU CAN LEECH: UNDERSTANDING THE EVOLUTION OF LEECHES THROUGH THE ANATOMY, DNA, AND NATURAL HISTORY COLLECTIONS

**February 27, 2018**  
6 to 7 p.m.

Discover the fascinating world of leech diversity and evolution. ROM Curator **Sebastian Kvist** will discuss the utility of leeches in modern medicine and the evolutionary relationships of this enigmatic group of organisms.

\*Museum admission not included.

For ticket information or to register for these events, visit [rom.on.ca/whatson](http://rom.on.ca/whatson).

ROM Members receive discounts and advance booking opportunities on select programs, lectures, courses and events.



Sebastian Kvist hunting leeches in western Canada.



MEMBER EVENTS

# ON NOW

ROM Members recently enjoyed exclusive previews of *VIKINGS: The Exhibition* and *Christian Dior*

*VIKINGS: The Exhibition*  
Presented by  
Raymond James Ltd.  
Until April 2, 2018

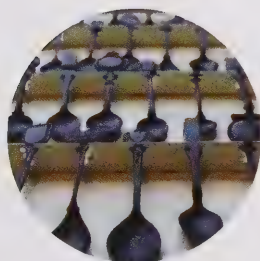
*Christian Dior* —————>  
Presented by  
Holt Renfrew  
Until March 18, 2018



## MEMBERS SEE IT FIRST



For more information visit  
[rom.on.ca/members/events](http://rom.on.ca/members/events)



*Here We Are Here*  
On Now!



*Iris van Herpen*  
Friday, June 1, 2018  
Saturday, June 2, 2018



*Spiders*  
Friday, June 15, 2018  
Saturday, June 16, 2018



### MEMBER TOURS AND WALKS



Join fellow ROM Members  
on exclusive tours and walks.  
Registration is required as  
space is limited. For a list of  
upcoming tours and walks visit  
[rom.on.ca/members/events](http://rom.on.ca/members/events)



## FREE WEEKENDS FOR ROM MEMBERS\*



**THEMUSEUM**  
10 King Street West, Kitchener  
**April 14 & 15, 2018**

**Gardiner Museum**  
111 Queen's Park, Toronto  
**April 28 & 29, 2018**

**Black Creek Pioneer Village**  
1000 Murray Ross Parkway,  
Toronto  
**July 14 & 15, 2018**

Visit [rom.on.ca/members/events](http://rom.on.ca/members/events) for more information.

\*Valid ROM membership card required for free entry. Guest privileges do not apply.



### ROM MEMBERSHIP BENEFITS EXTEND OUTSIDE THE MUSEUM

Bring your ROM membership card with you when you travel and take advantage of reciprocal admission and discounts. For more information visit [rom.on.ca/members/reciprocal](http://rom.on.ca/members/reciprocal).

### ALLIANCE OF NATURAL HISTORY MUSEUMS OF CANADA

ROM Members will be granted free general admission or discounted admission, or a gift shop discount at these participating natural history museums: **Beatty Biodiversity Museum**, Vancouver, **Canadian Museum of Nature**, Ottawa, **Manitoba Museum**, Winnipeg, **New Brunswick Museum**, Saint John, **Nova Scotia Museum of Natural History**, Halifax, **Royal Saskatchewan Museum**, Regina, **Yukon Beringia Interpretive Centre**, Whitehorse. Present your ROM membership card(s) and ID upon arrival. Visit [rom.on.ca/membership](http://rom.on.ca/membership) to find out more.

### FREE ADMISSION TO SIX CANADIAN MUSEUMS AND ART GALLERIES

Enjoy free general admission all year long to **Art Gallery of Nova Scotia**, **Glenbow Museum**, **Kamloops Art Gallery**, **McCord Museum of Canadian History**, **Montreal Museum of Fine Arts**, and **Vancouver Art Gallery** upon presentation of a valid ROM membership card and ID.

## SPECIAL DISCOUNT OFFERS\*

### GARDINER MUSEUM

ROM Members enjoy **25% off admission** to the Gardiner Museum. Visit [rom.on.ca/membership](http://rom.on.ca/membership) or call the Gardiner Museum at 416.586.8080 for details before visiting.



### ROYAL BC MUSEUM

ROM Members receive a **20% discount on daily admission rates**. Offer excludes family admission rate. ROM membership card(s) and ID must be shown at time of purchase.



DISCOUNT  
WEEKEND  
ROM MEMBERS  
SAVE 50%  
OFF GENERAL  
ADMISSION



## ROM MEMBER DISCOUNTS

**ONTARIO SCIENCE CENTRE**  
**August 11 & 12, 2018**

ROM Members will save 50%\* off Ontario Science Centre general admission. Explore more than 500 interactive experiences in our exhibition halls, take in live science demonstrations, and more.

\*Discount is valid only when valid ROM membership cards and photo ID are presented. Discount applies to general admission only and does not apply to guest privileges, parking, or IMAX films. Discount cannot be combined with any other discount offer.



As a ROM Member, you are an integral part of the social fabric that makes the ROM one of the world's leading museums of art, culture, and nature. Your support provides essential funding for educational programs, research, collections, community outreach, and operations. **Thank you for your continued support.**



## MEMBER PROFILE

## VIKING SWORDS AND T. REX SKULLS

Members since 2009, the Kwong family discuss their favourite parts of the ROM.



### 1 How long have you been ROM Members?

We have been members since 2009, when my children were one and two years old. The Museum grew with us. At first we primarily stayed in the children's discovery area for short durations; then we would head down to the cafeteria for mac and cheese and soup. As they got older, they spent more time in the biodiversity, dinosaurs, and Egypt galleries, and doing scavenger hunts on weekends. Now that they are nine and ten, not only does the membership allow us to enjoy things like summer camps but my husband and I have our date nights at Friday Night Live.

### 2 As a Member, what has been your most memorable experience at the ROM?

Many fond memories! As a child, I used to sit on the stone lions in the China gallery. You can see how their backs have been worn smooth by kids like me. More recently, my family went to the Royal Canadian

Mint in Ottawa and saw the mould for the \$1-million gold coin. To our disappointment, we were told that only five were made and they did not have one for us to see. Imagine our delight when we walked into the Gemology area of the ROM weeks later to see that very coin on display!

### 3 Are there any places at the ROM that are favourites for your children?

The Museum has become a fun and familiar place for my children, but each and every visit, they will still insist on going to the Bat Cave.

### 4 If you could take home one object from the ROM, what would it be?

Three out of four agree it would be the \$1-million coin. We like the idea of rolling it into a store and asking for change. My daughter insists that the skull of a T. Rex would make a great chair for TV watching.

### 5 What time of the year is your favourite when planning a trip to the ROM?

Autumn. The cool, crisp weather and the Museum seem to go together. Maybe it's the fall colours in Philosophers' Walk after an afternoon at the ROM.

### 6 What advice would you give to someone who has never visited the ROM before?

Hit the special exhibitions! They are all such high calibre exhibits and only around for a limited time! Our favourites so far have been *Pompeii*, *Tattoos*, *The Evidence Room*, and the *Blue Whale* exhibition. Then take a leisurely stroll through what interests you. It's impossible to do it all in one day. Come back.

### 7 Have you seen the Vikings exhibition? If so, what did you like most about it?

We were very excited to see it because we had visited Iceland last year. As a family, we contrasted the *VIKINGS* exhibition with our Iceland trip, and popular movies like *Thor* and *How to Train Your Dragon*. What I liked best was the opportunity to have this kind of meaningful conversation

with our kids. What they liked best was holding swords.

### 8 What are you looking forward to seeing at the ROM next?

Personally, I'm looking forward to seeing the Christian Dior dresses and the kids are looking forward to the *Wildlife Photographer of the Year* exhibition! ■

### BECOME A MEMBER

Enjoy unlimited free admission to the ROM's extraordinary collections and special exhibitions, plus Member-only privileges all year long.

Visit [rom.on.ca/membership](http://rom.on.ca/membership) for more information.



# dispatches

new acquisition / community partners / repatriation

## ARTIST HIGHLIGHT

Panchal Mansaram (b. 1934),  
*Maharaja*, Hamilton, Ontario,  
Canada, Paint, paper, ink, plywood,  
1966–1968, 124.5 x 124.5 cm



Mansaram (b. 1934) grew up in Mount Abu, in the hills of Rajasthan, in western India. As a young boy, he was fascinated by cinema. He came from a large family, but lost most of them to a typhoid epidemic. Cinema brought him comfort and escape, but also introduced him to the power of media and the pervasiveness of popular images in daily life. He studied at the Sir J. J. School of Art and later at the Rijks Academie in Amsterdam. In 1966, he migrated to Canada with his artist wife Tarunika and three-month-old daughter Mila. He formed a friendship with Canadian philosopher Marshall McLuhan that would last throughout their lives. McLuhan's ideas resonated with Mansaram's work. Mansaram's series *Rear View Mirror*, based on McLuhan's writings, relates the fragmentary experience of contemporary life. It is a perspective through the rear-view mirror of a car: moving forward but with one eye on the past, seeing the world through small fragments, akin to media-saturated culture. For Mansaram, the technique of collage served as an artistic practice and life philosophy that mirrored his experience as a diaspora artist.

## ACQUIRING THE PANCHAL MANSARAM COLLECTION

BY DEEPALI DEWAN

From 2014 onward, the ROM has acquired over 700 pieces from the archive of Panchal Mansaram (P. Mansaram). Mansaram is one of the few artists of the South Asia diaspora whose career in Canada stretches over 50 years. The collection includes paintings, drawings, prints, photographs, fabrics and film.

As well, it includes a collection of popular and folk art that the artist used as inspiration and source material; and archival documents. The ROM is now the largest repository of his work anywhere in the world. This collection is an invaluable resource for understanding the role of diasporic artists in a global history of modernism.

*Maharaja* combines Indian and Canadian popular imagery, juxtaposing seemingly disconnected elements. A large image of Jaipur maharaja Ram Singh (1835–1880) is surrounded by newspaper images of Canadian prime minister Pierre Trudeau (1919–2000). This work uses Indian popular imagery to comment on contemporary Canadian concerns. *Maharaja* refers to Trudeau as much as to Ram Singh, a title, one could argue, created out of their media representations more than their real selves.



ROMCAN

## ROM IN THE COMMUNITY

ROMCAN celebrates ten years

In 2018, the ROM Community Access Network (ROMCAN) celebrates its 10th anniversary. In the past ten years, more than 400,000 visitors from communities in need have been given free admission to the ROM, including more than 160,000 post-secondary students who came to the Free Tuesdays at the ROM.

### How does it work?

Every year, thousands of general admission tickets to the ROM are distributed through over 70 participating community partner organizations.

### How can we participate in this program?

If you are a community group that supports one of the ROMCAN target communities and needs free admission to bring your clients to the ROM, visit [rom.on.ca/romcan](http://rom.on.ca/romcan) to take advantage of this program.

### What are some of the programs under ROMCAN?

#### FREE TUESDAYS FOR POST-SECONDARY STUDENTS

ROMCAN provides free general admission on Tuesdays for all full-time students attending a post-secondary institution in Canada. This offer is for one ticket per student, and students must present their student ID.

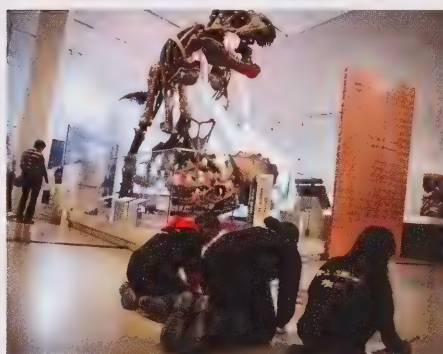
#### NEW CANADIAN CITIZENS CULTURAL ACCESS PASS PROGRAM

This program, in partnership with the Institute for Canadian Citizenship provides new Canadians and up to four of their dependent

minors with complimentary general admission to the ROM for one year from the day they receive their Canadian citizenship.

#### SUN LIFE FINANCIAL MUSEUM + ARTS PASS FROM TORONTO PUBLIC LIBRARY\*

Each pass provides the user with free admission for two adults and two children to the ROM. \* Program may be subject to change.



Thanks to ROMCAN, the ROM offers the following programs:

#### FREE GUIDED TOURS

##### New Canadians with a Cultural Access Pass

First weekend of every month at 11:30 a.m., in partnership with the Institute for Canadian Citizenship.

##### ASL-interpreted Museum highlights tours

Select Thursdays every month at 11 a.m., in partnership with George Brown College School of Deaf and Deafblind Studies.

##### Tours for visitors with dementia

(pre registration required)  
Second Monday of most months at 2:30 p.m., in partnership with the Alzheimer Society of Toronto.

Tactile tours for visitors who are blind or have low vision. Available upon request.

#### ROM IN MY BACKYARD

ROM Trailblazers for children ages 6–12, in partnership with St. Alban's Boys and Girls Club—cultivating empathy, curiosity, and exploration with hands-on museum learning.

St. George House program for residents, in partnership with St. George House—improves mental health with museum activities designed through an occupational therapy lens.

Generously supported by The MacMillan Family Foundation and the Patrick and Barbara Keenan Foundation.

## BOARD ELECTIONS

The Royal Ontario Museum Act provides for the election of three Members of the ROM to the Board of Trustees to hold office for a term of three years each. **One of these positions will become vacant June 30, 2018.**

The incumbent, Liz Mitchell, has served one three-year term as a membership-elected Trustee and is eligible to stand for a second three-year term. The term of office would be July 1, 2018, to June 30, 2021. Nominations for this position supported by the signatures of 25 active ROM Members (please include membership numbers) should be forwarded to the Office of the Board Secretary by the close of nominations at noon on Friday, March 9, 2018. If you are interested in pursuing a membership-elected Trustee position on the ROM Board of Trustees please call the ROM Board Office at **416.586.5886** for more details.





# DISPLACED HISTORIES

A Q & A with Craig Cipolla on repatriation

BY ANDREJ PETKOVIC



**CRAIG  
CIPOLLA**  
ASSOCIATE CURATOR  
NORTH AMERICAN  
ARCHAEOLOGY

We recently sat down with Craig Cipolla, ROM Associate Curator of North American Archaeology, to discuss an issue of intensifying debate in recent years: the repatriation of Indigenous ancestral objects and remains by museums to their historically rightful communities. For Craig, the ROM's leading expert involved in these efforts, it's an opportunity for the Museum to build trust and mutual understanding with Indigenous communities by confronting our colonial legacies.

**How does the ROM, as a collecting institution that exists to preserve and interpret objects for the benefit of future generations, negotiate the complexities between its mandate and the needs of Indigenous communities?**

As I see it as an archaeologist, objects that may be considered "data" can also represent someone's ancestors—and recognizing this distinction is an important part of bridging that gap. In the 1960s, there was a movement in archaeology that sought to reorganize the discipline as more of a "hard" science, where practitioners would use the archaeological record as a basis for testing their hypotheses. Collecting was often done in murky circumstances, and properly consulting with Indigenous descendants was perceived to compromise archaeology's so-called scientific integrity.

Today, we are much more sensitive to the positions of Indigenous communities, and there is greater understanding that museums can cause more harm than good by keeping certain objects locked away in their vaults. As any person of Indigenous background might tell you: "How would you feel if it were your ancestors?"

**So are concerns that repatriation may diminish the holdings of museums and their capacity to disseminate knowledge exaggerated?**

We cannot think of repatriation as a "loss" of information, or simply a one-time transactional process. Often, it's just the opposite that's true—especially when pursued as the beginning of building positive, long-term relationships with Indigenous communities.

**Can you describe the process of repatriation at the ROM?**

The process typically begins with an Indigenous community inquiring about



the ROM's collections more generally, and we work to prepare that information in a timely manner. The next step often involves an in-person consultation, where we may travel to them; or ideally they'll come to the Museum to see how the objects are stored. For ancestral remains, they are kept in a separate vault that is accessed only when specifically requested by identified descendants. Community members may then discuss concerns among themselves; and if they choose to proceed with their request for repatriation, a formal claim is then submitted to the Museum.

From that point, a report will be prepared that weighs their request in relation to the ROM's official repatriation policies, both of which are publicly accessible online. All requests must be approved by the Board of Trustees, and a negotiation takes place between the Museum and the claimants on how then to proceed. In some instances, it





Recognizing indigenous peoples as the rightful stewards of their own archaeological heritage, the ROM is helping to pioneer new forms of archaeological research and teaching that strive to diversify the discipline.

Working in collaboration with Dr. Craig Cipolla, ROM Associate Curator of North American Archaeology, the Mohegan Tribe designs and implements collaborative archaeological research and teaching methods on its reservation lands in Uncasville, Connecticut. Indigenous-led collaborative research such as this seeks to build long-term relationships of trust and mutual understanding between Indigenous communities and institutions like the ROM.

many cases with federal grants available to assist with those efforts, no such legislation or funding exists in Canada. At the ROM, support from the community can be a catalyst for advancing these processes in more meaningful ways for Indigenous communities. A generous gift from Isabel Alves-Vettoretto and Gino Vettoretto has enabled the search for a new technician who will bring to the Museum a wealth of experience in managing and mediating repatriation requests.

scholarship between the ROM and Indigenous groups to uncover the answers. It's how we can ultimately give something more meaningful back to the communities, and support them as stewards of their own cultural heritage.

**LEARN  
MORE**

To learn how you can support the ROM's repatriation efforts and other Indigenous projects, please contact Ulrica Jobe at [ulricaj@rom.on.ca](mailto:ulricaj@rom.on.ca) or 416.586.5818.

can be a matter of simply returning a sacred object to a community; and in more complex cases, a reburial ceremony may be required to repatriate the ancestors to their rightful place.

How does philanthropy play a role in this process?

In contrast to the United States, where federal legislation mandates repatriation in

What opportunities exist for the ROM to more proactively engage Indigenous communities in repatriation efforts?

We ideally want to move things forward in a way that is more inclusive of Indigenous perspectives. This means expanding opportunities for them to ask questions about their ancestors and ceremonial objects, and promoting collaborative



# Conserving history

HOW AN ANCIENT GREEK STATUE FOUND ITS WAY  
TO OUR CONSERVATOR'S LAB

BY LAURA LIPCSEI

One of my colleagues in the Greek and Roman Art department was touring the galleries with her daughter when her daughter looked up into the face of Silenus and noticed that someone had taken a pencil to the figure's mouth. I was called in to make an assessment, and after examining the sculpture, it became clear that the sculpture needs more work than just the removal of the graffiti.

Silenus has become soiled over the years while on view in the gallery at the hands of eager visitors and now requires restoration. What's interesting is that it took a child's vantage point to discover the graffiti disfiguration on Silenus, which then turned him into a bigger conservation project.

A fair amount of work is needed to restore the sculpture. I estimate that it will take more than 40 hours to remove

the graffiti, clean the sculpture, and address the discoloured restorations. The overall treatment of Silenus may seem straightforward; however, cleaning treatments can be tricky.

One must be very careful not to take the cleaning too far by over-cleaning. Furthermore, all efforts should be made to preserve the object's patina. The patina is, in many ways, the most important aspect of an ancient work

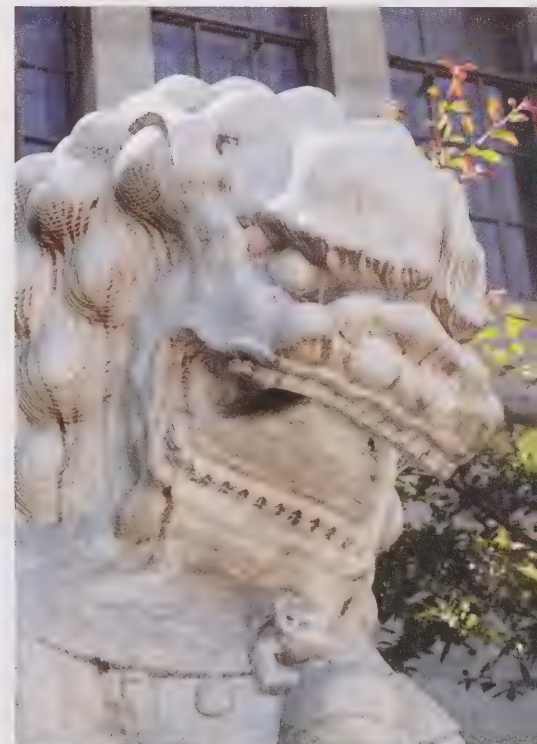


Photo of Laura Lipcei by Laura Goerke.



## PROTECTING THE LIONS

Cleaning a sculpture in a museum can be challenging. Cleaning an outdoor sculpture can be even more difficult. One extremely complex project was the cleaning treatment of the museum's iconic 17th-century monumental marble sculptures of Chinese guardian lions, now on display at the exterior east entrance to the ROM. The lions stand at 13 feet 6 inches high, so at the outset, their sheer size posed problems of access. In order to clean the lions, we had to erect scaffolding so that we could reach the tops of their heads. The usual problems of cleaning applied, but the task was made even more difficult by the fact that the lions were displayed outdoors, where the environment is forever changeable and at times unpredictable and uncontrollable. The lions are exposed to seasonal changes in temperature and relative humidity every year, from winter cold and freeze-thaw conditions to the intense heat of the summer sun. Complicating things further are the harmful materials and products that come into contact with the sculptures, such as dirt and pollution, acid rain, winter road salts, and even damage by human action and vandalism, for example—when the lions' protective winter coverings were set ablaze by a naughty passerby.



### WHO IS SILENUS?

Silenus is the teacher of and a companion to Dionysus, Greek god of wine and drunken revelry. Silenus is perhaps the oldest, wisest, and most inebriated of Dionysus' *thiasos* (a band of attendants or followers).

of art. It is a complex surface that has accrued over time, preserving important historical information in its surface. Not only does a patina have an aesthetic quality, imparting a certain beauty and warmth to a piece, but it also conveys information such as the sculpture's age, its history, and the context of its passage through time.

Cleaning is a very subjective activity. How far should one go when cleaning? What is the acceptable level of cleanliness one would want to achieve? These questions need to be discussed

at length with the curator, who, is ultimately responsible for how the sculpture should look and be presented.

An important tenet in conservation is the idea of reversibility, meaning to ensure that any intervention made can be reversed without damage. Cleaning is the one exception to this rule. It is a process that cannot be reversed. As such, the cleaning process should be carried out in a very careful and controlled manner, since once it is removed, the soiling cannot be put back on in the event of a mistake. ▀



# Debunking Viking myths

LITTLE-KNOWN FACTS ABOUT THIS ANCIENT CIVILIZATION

BY CRAIG CIPOLLA

## GENDER

Until recently, we've had very little information to help answer questions about female warriors. However, a Viking grave from Birka, Sweden, gives us much to think about. Recent analysis of human bones from the grave revealed that the so-called "Birka warrior" might have been a woman. This could be the first archaeological evidence for a female Viking warrior.

Canadian actor Katheryn Winnick portrays the shield maiden, Lagertha, in the critically acclaimed, Emmy-award-winning television series *Vikings* (2013).



For more on **VIKINGS: The Exhibition** visit [rom.on.ca/vikings](http://rom.on.ca/vikings).



## HISTORY

Pictured on the right is a crucible, a tool used in metalworking. This particular object was found on Baffin Island in the Arctic. Most importantly, it has faint traces of glass and bronze on its interior surface. The traces show that it was used for high-temperature metalworking, previously unknown in the area. This means it likely came from Europe and it could represent Norse-Indigenous interaction.

## MORE THAN STYLE

The Norse wore pins like this one in the 10th century. This particular example was discovered at a site called L'Anse aux Meadows in Newfoundland, where the Norse briefly settled about a thousand years ago. Most remarkably, the pin and the site stand as the only firm archaeological evidence of Viking settlement in Canada.

## GROOMING

Have a look at the Norse comb, ear spoon, and tweezers. A 10th-century observer wrote of the Norse bleaching their beards using lye. He also observed that Viking men and women alike used eyeliner of sorts. These findings suggest that the Norse did indeed care about their own grooming and personal hygiene.

## COMMERCE

Pillaging and plundering played an important part in colonizing new territories. However, artifacts such as these scales and weights tell a slightly different version of the story. Weights were made with a bronze shell that prevented anyone from cheating the Norse. In this sense, commerce and trade also played an important role in these expansions. ■



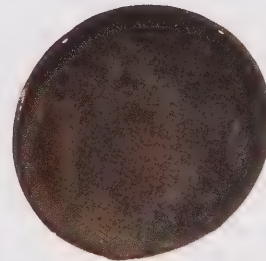
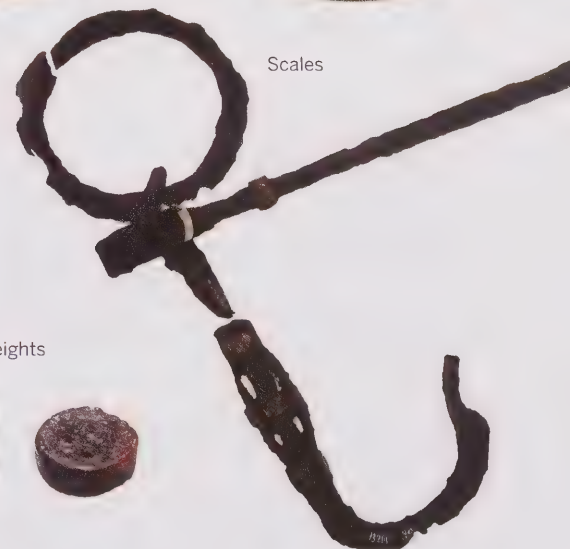
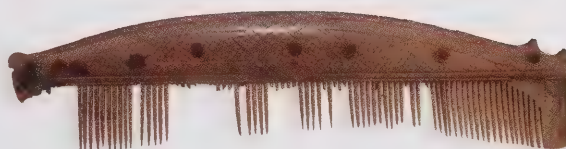
Crucible



Pin

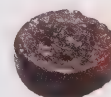
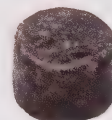


Scales

Ear spoon,  
comb, and  
tweezers

Scales

Weights





# Something eight-legged this way comes

BRUSH UP ON YOUR SPIDERS IN TIME FOR THE ROM'S  
UPCOMING SUMMER EXHIBITION

BY BRAD HUBLEY

**W**hat is the most interesting thing about spiders that very few people know about?

Spiders are not insects. Spiders have eight legs, two main body parts (abdomen and cephalothorax), no antennae, and no wings, whereas insects have six legs, three main body parts (head, thorax, abdomen), and two antennae, and most species have wings during some part of their life. All spiders can produce silk but not all spiders use silk to spin webs. Silk is used for a variety of purposes including constructing webs, lining burrows, encasing egg sacs, and making safety (drag) lines to prevent the spiders from falling.

**Do we have any venomous spiders in Canada? Any specific to Ontario?**

All spiders produce venom but not all species are harmful to humans. In Canada there are two species of black widow spiders that are potentially of medical significance to humans: the western black widow, *Latrodectus hesperus*, found from British Columbia to Manitoba, and the rare northern black widow, *Latrodectus variolus*, in southern Ontario. There has not been a verified record of the brown recluse occurring in Canada; in North America, they are restricted to the south-central and southwestern United States.

**Is it true that spiders outgrow their clothing (in this case, their skins)?**

Like other arthropods, spiders have an exoskeleton (an external skeleton) that they shed as they grow larger.

As the moulting process begins, the spider pumps hemolymph (a blood-like substance) from its abdomen to its cephalothorax, thereby putting pressure on its exoskeleton, which then splits open. The spider uses its muscles to pull itself out of the old exoskeleton, and while the new one is still soft, the spider grows. During this stage of the moulting process, while the new exoskeleton is still soft, the spider is at its most vulnerable. Some species will lower themselves on a silk line as they moult to keep themselves away from predators.

**Have you had any scary spider experiences?**

In 1990 I was participating in an interdisciplinary field trip to Guyana in South America. One morning as I lay sleeping in my tent, pitched near the edge of a river, I was awoken by a colleague who was trying to get my attention; he was trying to get out of his tent but there was a spider on it. I told him it was 6 a.m. and to just knock the spider off the tent. I was awoken again an hour later when the spider reappeared. I crawled out of my tent and, sure enough, there was a beautiful spider on my colleague's tent. I used my 12-inch forceps to pick it up and move it onto a nearby open patch of ground so I could take a photo of it; I photographed it with its legs raised high in the air, which is a typical defensive posture for a spider. I then noticed black and yellowish bands on the underside of its legs. This is typically a warning pattern indicating that a species is venomous

or aggressive when threatened. I preserved the spider and brought it back to the ROM. Turns out it belongs to the genus *Phoneutria*, commonly known as the Brazilian wandering spider. There are two species in this genus whose venom is a potent neurotoxin, and if sufficient venom is injected into a human, the results can be fatal. Needless to say, I had to apologize to my colleague all these years later; he wasn't too happy to hear what I had to say to him!

**Are spiders and octopuses the only creatures in the animal kingdom to have eight legs?**

No. There are many different types of animals belonging to the group Arachnida that have eight legs; this group includes spiders, harvestmen (commonly called daddy-long-legs), scorpions, mites, and ticks, to name just a few. ■

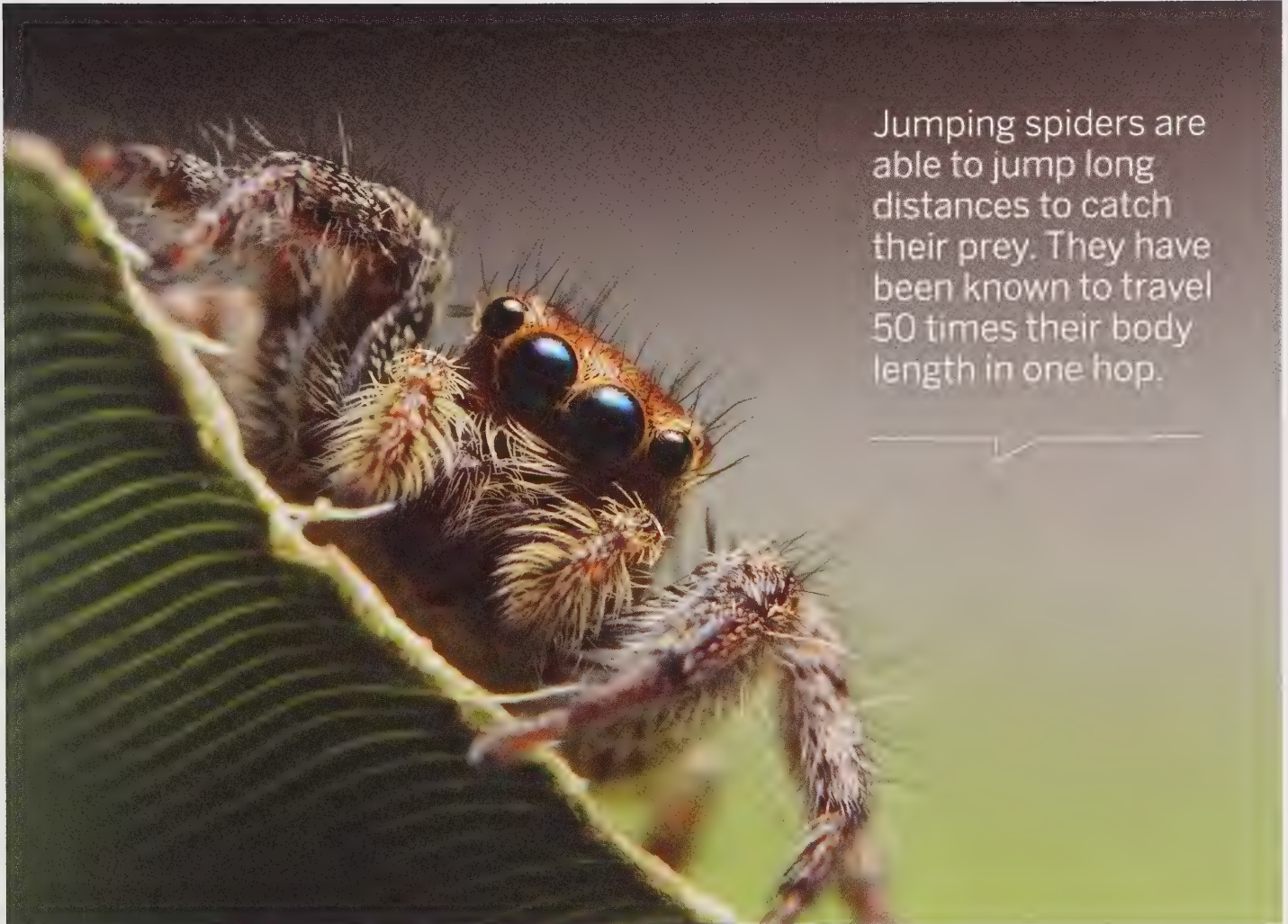
*Brad Hubley is an entomologist at the ROM.*

## HOW TO SEE IT

**Spiders opens June 16, 2018.**

Come face to face with more than 200 live and preserved specimens. This exhibition is developed by the Australian Museum and toured internationally by Flying Fish.





Jumping spiders are able to jump long distances to catch their prey. They have been known to travel 50 times their body length in one hop.



#### 5 COMMON SPIDER SPECIES WE CAN SEE INSIDE OR AROUND OUR HOMES IN ONTARIO



**YELLOW GARDEN SPIDER**  
*Argiope aurantia*



**BANDED GARDEN SPIDER**  
*Argiope trifasciata*



**CROSS ORBWEAVER**  
*Araneus diadematus*



**COBWEB WEAVER**  
*Steatoda triangulosa*



**YELLOW SAC SPIDER/  
BLACK-FOOTED SPIDER**  
*Cheiracanthium mildei*



# Eight things to know about the ROM's reopened Weston Entrance

WITH THE REOPENING OF THE HERITAGE WESTON ENTRANCE, THE ROM IS LITERALLY AND SYMBOLICALLY THROWING ITS DOORS OPEN EVEN WIDER







The reopening of the western entrance was generously supported by the Government of Ontario and the W. Garfield Weston Foundation. Additional support provided by the Ivey Foundation and the ROM Department of Museum Volunteers.



### 1 Then and now

The construction of this wing began during the Great Depression. Rather than defer construction, going ahead as planned was seen as a way to address massive unemployment. The hand finishing and carving, now very much a part of the building's identity, were chosen over the simplified design techniques in fashion at the time in order to employ more labour.

### 2 More access

In keeping with the ROM's aim to be at the forefront of accessibility for our visitors, this new ramp meets all current Ontario and AODA (Accessibility for Ontarians with Disabilities Act) standards.

### 3 Doors open

Walk by the Museum at night and you will get a direct sightline from the entrance, through the rotunda, and right into our Asian galleries. Now you can experience a part of the ROM even after visiting hours are over.

### 4 Going green

The European green beech hedge is a new addition to our neighbourhood flora, with dark green leaves that turn shades of gold and bronze in autumn.

### 5 In praise of limestone

Our original steps featured Queenston limestone, a common rock used as building stones in Toronto. Since the Niagara Escarpment quarries they came from are now closed, we chose LaSalle limestone to mimic the look and texture of the original steps. It is a "harder" limestone and is known to stand up for many years in high-traffic areas.

### 6 Stained glass

Look up at the windows and you'll see red and blue birds etched in the glass. These windows were first installed for the 1933 opening. In 2005, each piece of glass was carefully extracted to put into a new frame that was more rust and weather resistant. Since then, three layers of glass have been added to protect these historic windows.

### 7 The art of man

Seated atop each pillar of the entrance are four veiled ladies. These allegorical figures denote the arts of pottery, literature, music, and metalwork.

### 8 Bronze highlights

The main staircase railings, the stair accents, the glass door frames, the accessibility ramp pickets and railing, and the veils of the muses are all in bronze—a material that not only is enduring but also reflects the classic institution. ■



# Digging up dinos in the Alberta badlands

A SNAPSHOT OF ROM PALAEOLOGISTS IN THE FIELD

BY MARY PAQUET

Each summer, the ROM Palaeontology team heads out into the badlands of southern Alberta to unearth the fossilized bones of dinosaurs that haven't walked the earth for 75 million years. ■



Photos by Mary Paquet.





The **badlands** of southern Alberta have become a hot spot for palaeontologists and tourists alike.



### MAKE A DINO-SIZED IMPACT

ROM palaeontologists were thrilled to introduce the world to **Zuul crurivastator**, a new species of armoured dinosaur, in 2017.

We're eager to bring this 75-million-year-old fossil to life at the ROM. But we need your help to prepare **Zuul**—the most complete skeleton of an ankylosaur ever found—for exhibition next year. And for a limited time, your donation will be generously matched by the Temerty Foundation to double your impact.

To give your support, visit [rom.on.ca/zuulproject](http://rom.on.ca/zuulproject).



**1:** Field camp in Alberta offers up some amazing cloudscapes. Palaeontologists live in tents for weeks at a time to be as close to dig sites as they can.

**2:** Tools of the trade: Palaeontologists use a variety of brushes, hammers, and awls to work away the rock surrounding the fossils they find.

**3:** David Evans (right), James and Louise Temerty Endowed Chair of Vertebrate

Palaeontology, and Victoria Arbour, Postdoctoral Fellow, assess the surrounding geology to see where there may be a good area to search for fossils.

**4:** Removing overburden (excess rock above and around a fossil) is a physical

job. Palaeontologists use pickaxes to chip away at the surrounding rock until they are close enough to the fossils to use smaller tools.

**5:** (Left to right) Michael Ryan, Wendy Sloboda, and David Evans prospect for

fossils. They will return next summer to continue their work of piecing together the puzzle of dinosaur biodiversity.

**6:** Rib bones from a nodosaur are carefully extracted from mudrock. They must be plastered and

packaged up to bring back to field camp, and eventually to the ROM for further study. **7:** A daspletosaur tooth freshly plastered. It will be brought back to a preparation lab to remove the rock still encasing it.





**HOW TO  
SEE IT**

Opens January 27, 2018.  
Third Floor, Centre Block.

presented by







Detail of *Hiking*  
*Black Creek* by  
Sandra Brewster

# HERE WE ARE HERE

## BLACK CANADIAN CONTEMPORARY ART

presented by TD Bank Group

The ROM's newest exhibition explores contemporary art, race, and historical identity in Canada. *Here We Are Here: Black Canadian Contemporary Art* features original works from nine African Canadian artists. ROM magazine spoke to four of the artists to discuss how they approach the subject of Canadian identity and capture the sense of belonging (or lack thereof) in their works.







**NAME: SANDRA BREWSTER**  
**LOCATION: TORONTO**  
**ARTWORK AT THE ROM: *HIKING BLACK CREEK***

**“I explore the effect of migration on one’s identity and those of subsequent generations”**

Using contemporary photography and gel medium transfers as a metaphor for movement, I explore themes of identity and representation and the effect of migration on one’s identity and those of subsequent generations.

The photo-based transfers take on an aged appearance, which allows me to play with time, manipulating them to appear weathered. The result is a comment on the importance of preservation and documentation of history.

*Hiking Black Creek* references an old photograph of my parents during their very early years in Canada—city folk exploring the actual land of the country where they would live for the rest of their lives.

I EXPLORE THE  
 EFFECT OF  
 MIGRATION ON  
 ONE’S IDENTITY  
 AND THOSE OF  
 SUBSEQUENT  
 GENERATIONS



**NAME: CHANTAL GIBSON**  
**LOCATION: VANCOUVER**  
**ARTWORK AT THE ROM: *SOUVENIR***

**“My job as an artist is not to solve a problem, but to make the problem visible”**

Troping Blackness—the escaped slave, the Loyalist, the immigrant, the refugee—has long been a part of our national, historical mythmaking. I was raised on it. *Souvenir* is inspired by a September moment from my undergraduate days at UBC many years ago. In a Canadian Lit class, I was assigned Thomas McCulloch’s *The Stepsure Letters*, first published in *The Acadian Recorder* from 1821 to 1823. That’s where I met “the black wench”—a nameless, voiceless Black figure, lazy and gossipy, wrestling a giant pig on the kitchen floor, in a Nova Scotia where white women feared being carried off by “Hottentots.” The same Nova Scotia where my mother was born in 1950. Back then, I was too self-conscious, too embarrassed to put up my hand in class and ask about the nameless, voiceless Black presence in this Canadian literary imagination. I mean, who was I to challenge the father of Canadian satire? I hadn’t read Toni Morrison’s *Playing in the Dark*, and Post-Colonial Studies wasn’t offered until the spring.

Here now, my work is an active, creative response to the wilful, critical blindness that continues to feed persistent, historic misrepresentations of Blackness and Otherness that strangle our textbooks and our computer screens, our international news feeds and our individual comment pages. My job as an artist is not to solve a problem, but to make the problem visible—to reference the past to highlight a complex history of struggle—to be seen, recognized, inscribed, and humanized.

Here now, the challenge for me is to create challenging, intelligent, contemporary work that makes viewers ask, “Why?”

**“It is important for citizens to challenge the stereotypes made every day about Other people”**

*Souvenir* is a multi-media installation that uses 2000 blackened souvenir spoons to illustrate the reproduction of ideas. It explores how ideas become degraded, yet entrenched in our culture over time, asking viewers to consider their own thinking—about Black people in Canada, about people of different cultures. It begs the question, What do I know and how did I learn this?

In the current political and social climate, nationally and globally, it is important for citizens to recognize and to challenge the stereotypes and sweeping generalizations made every day about Other people—the images in our daily conversations, news and social media—and to consider where they came from. *Souvenir* asks the viewer to engage, to look closely at the spoons and the degrading effects of misrepresentation—to consider the individual and the characteristics, details, and nuances that make us human.





**NAME: MICHÈLE PEARSON CLARKE**

**LOCATION: TORONTO**

**ARTWORK AT THE ROM: SUCK TEETH COMPOSITIONS  
(AFTER RASHAAD NEWSOME)**

**“My work deals with moments of ambiguity, melancholy, and discomfort related to longing and loss”**

Given that the Black/queer body is always already understood to be in mourning due to racial trauma, social exclusion, and violence, my work in film, video, and photography is concerned with representing other forms of Black/queer pain as a practice of resistance. While there is a long wretched history in Western visual culture of parading Black suffering as a spectacle for public consumption, my work deals largely with the everyday moments of ambiguity, melancholy, and discomfort present in narratives related to longing and loss. By using archival, performative, and process-oriented strategies, my work investigates the personal and political possibilities afforded by sharing these experiences and the negative emotions that they produce like disappointment, loneliness, shame, and grief.

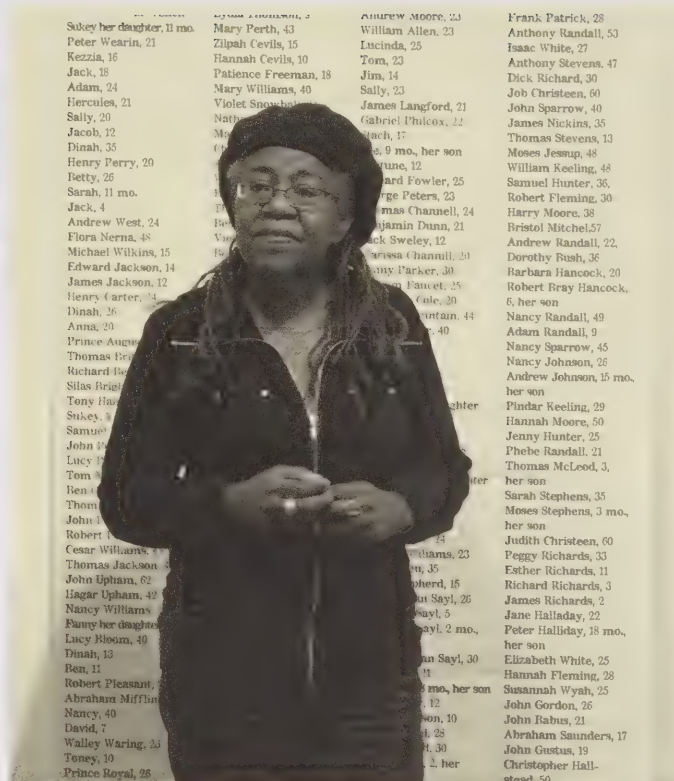
Informed by my background in psychology and social work, I am interested in the tremendous vulnerability present in these affects and what this vulnerability has to offer us when we are transparent about these difficult and often stigmatized psychological and emotional states.

**“I want visitors to walk away thinking about the presence of anti-Black racism in Canada”**

While many Canadians know the names and stories of African-Americans Trayvon Martin, Michael Brown, and Eric Garner, very few would recognize the names Jermaine Carby, Andrew Loku, Abdirahman Abdi, or Pierre Coriolan—all Black men who were killed by Canadian police forces in the last few years. This issue of police violence is just one of many that reflect our national invisibility and the fact that when it comes to anti-Black racism, most white Canadians are allowed to feel comfortable, and are supported in their comfort by the historical and ongoing narratives of “not me,” “not us,” “only them, down there.”

This is partly due to the Black silence that often greets racist acts both here and elsewhere. Black people have long suppressed and concealed our anger, rage, and pain for fear of suffering the very real consequences of being perceived as “angry.” White supremacy’s punishments have run the gamut from violence to job loss to being shunned by the neighbours. As a survival strategy, then, Black people’s responses to racism are frequently designed to avoid making white people too uncomfortable.

Given that sucking your teeth is used to signify a wide range of feelings, including irritation, disapproval, disgust, disrespect, anger, and frustration, I want visitors to walk away thinking about the presence of anti-Black racism in Canada and questioning their own emotional responses to Black people’s anger and frustration.



**NAME: SYLVIA D. HAMILTON**

**LOCATION: GRAND PRÉ & HALIFAX, NOVA SCOTIA**

**ARTWORK AT THE ROM: HERE WE ARE HERE**

**“My work is underpinned by ideas of Black resistance, resilience, and defiance”**

I am a student of the real, of the archive, of memory, and of the imagination, and their role in our lives and the lives of our African ancestors. Had they not been able to imagine something different for themselves and their children, and their children’s children, I would not be here.

Had they not used their imagination to transcend the real, to move beyond and outside of the real, the horror of the real, they would not have survived the Middle Passage. They would never have survived the rocky, sickness-inducing, weeks-long sea voyage across the Middle Passage, and then from New York, north to Canada, as enslaved people in Canada, or as free Black Loyalists or free Black Refugees who liberated themselves to come to Canada.

Black people were enslaved in this land, were treated as property—sold at auctions, itemized, and left in wills to heirs along with other property forever.

Yet, they were futurists and resisters. My work is underpinned by ideas of Black resistance, resilience, and defiance as evidenced in the lives of African-descended people.

**“I intend to create visceral moments for the viewer that will resonate long after the visit”**

By creating and presenting work that concretizes the memory and experiences of African-descended people in Canada, I intend to create visceral moments for the viewer, ones that will linger, be remembered, raise questions, and resonate long after the visit, and the close of the exhibition. An echo of the past in the present. ■









# Wilderness in the city

WILDLIFE PHOTOGRAPHER OF THE YEAR  
ON AT THE ROM

**O**n loan from the Natural History Museum in London, *Wildlife Photographer of the Year* is the most prestigious photography event of its kind. The exhibition, on until March 18, 2018, is based on an international competition with entries from 92 countries. The images reveal a fresh and unwavering look at the extraordinary behaviour of species and breathtaking landscapes around the world. This is the fifth consecutive year that the exhibition has been presented at the ROM.

Winning Photograph ★ | 34

Challenges of Wildlife Photography | 36

Five Tips for Taking Photos in the Wild | 36

← Anticipation  
Marco Urso  
Italy





Until March 18, 2018.

*Sewage Surfer*  
Justin Hofman

↓ USA



↑ *Memorial to a Species* ★  
Brent Stirton  
South Africa



↑ *The Power of the Matriarch*  
David Lloyd  
New Zealand/U.K.





↑ *Arctic Treasure*  
Sergey Gorshkov  
Russia



↑ *Toad with Attitude*  
Jaime Culebras  
Spain

WILDLIFE  
PHOTOGRAPHER  
OF THE YEAR

Wildlife Photographer of the Year  
is developed and produced by the  
Natural History Museum, London.

**N** NATURAL  
HISTORY  
MUSEUM





## CHALLENGES OF WILDLIFE PHOTOGRAPHY

BY ELIZABETH O'GRADY



**Above:** After a photo shoot at the Columbus Zoo in Ohio, a clouded leopard cub climbs on photographer Joel Sartore's head.



**Left:** Paul Nicklen at work near Lewes Lake, Whitehorse, Yukon Territory.

Who wouldn't want to be a wildlife photographer? You're on a warm Caribbean beach when suddenly an endangered parrot alights near you. It fluffs its brilliantly coloured plumage and just when it looks your way you—wait a minute.

Let's bring some reality into this picture. You're in the Arctic. After five hours of waiting in the freezing cold, a lemming appears. It doesn't get close enough for a good shot and soon slinks away. So do you.

In reality, wildlife photography can be rather challenging. It has been stated that the animal you're attempting to photograph may suddenly attack you; for example, males of certain species may become more aggressive during mating season. According to wildlife photographer Paul Nicklen, however, the idea that animals are inherently dangerous is a misconception.

"I've been around 3,000 polar bears and never been in a scary situation, except for ones of my own making. The secret with any animal is to let them be in charge of the encounter. I start a long way away, monitor the animal's behaviour, and let it see me, smell me, and hopefully get used to my being there. By the time I get within 20 feet of a bear it has seen me for weeks and knows I'm not a threat."

Overambitious enthusiasts will overstep the boundaries of ethical behaviour in their quest for the perfect shot. Getting too close to an animal, starting it to make it look at your camera, and interfering with its habitat all tarnish the profession as well as stress the animal.

"It scares me when people see my work and don't realize it has taken me weeks, sometimes months, to get that shot. They think they can race in on a Friday after work and run up to a bear; that's dangerous for them and for the animal," says Nicklen.

The region the photographer is working in can also harbour dangers. Wading into a leech-filled river is table stakes. At extremely low temperatures, batteries deplete quickly and condensation can damage equipment. A snake or

insect bite, or a poisonous plant, can send you to the hospital—if there is one within 300 kilometres.

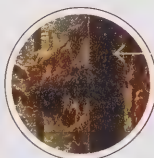
Photographer Joel Sartore recalls being bitten on the leg by a sand fly while on assignment in Bolivia: "A month later I noticed a hole on my leg that wasn't healing. It turned out I had been infected with a microscopic flesh-eating parasite, and the only treatment was chemotherapy. It was six months before I felt normal again, and I was lucky the doctors figured it out when they did."

So why go through all this? For Sartore, photography can expose environmental problems and help get people to care. "It's ridiculous to think that we can destroy so many of the Earth's plants, animals, and ecosystems and not think it can happen to us. All of this will come back to bite us.... It will not be pleasant."

Nicklen echoes that sentiment. For him, it is an opportunity to effect change. "If you're telling important stories through powerful and intimate photographs, people will be interested. They will share them and will want to learn more. To have that microphone is why we shoot." ■

**Paul Nicklen** is a Canadian photographer, filmmaker, and marine biologist. He is also the co-founder of Sea Legacy, a non-profit organization that creates powerful stories to change the narrative around our world's oceans.

**Joel Sartore** is a National Geographic photographer and the founder of the National Geographic Photo Ark, a 25-year documentary project to save species and habitat. He is speaking at the ROM on January 23, 2018.



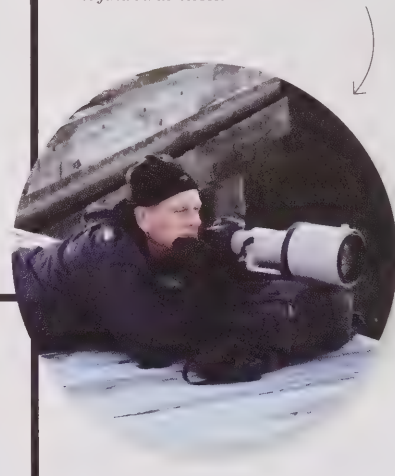
**A Magnificence of Monarchs** is one of the winning photographs of the WPY competition this year. Read more about the image, and the Canadian connection, on page 44.



## FIVE TIPS FOR TAKING PHOTOS IN THE WILD

- 1 The welfare of your subject** comes first. Get to know your subject matter, and understand and respect their behaviour. Be patient. Wild animals are still wild, even if they seem comfortable with humans.
- 2 Learn your camera:** try different settings, angles, and lenses. Understanding how ISO, shutter speed, and f-stop work together will make a world of difference to your photography.
- 3 Photograph during the "golden hours":** the two-hour periods after sunrise and before sunset. The light is soft, the colours are saturated, and your pictures will turn out beautifully.
- 4 Get eye to eye with your subject.** If that means lying down in the mud...then lie down in the mud.
- 5 Use a tripod.** They're heavy and awkward, but also your camera's best friend. A good tripod will keep things steady, and steady in photography means sharp satisfaction.

**Mark Peck** is an ornithologist at the ROM and has been a wildlife photographer for 40 years. One of his first jobs was climbing trees to find birds' nests.





# Live like a Viking

A LARGE VARIETY OF NORSE-THEMED OBJECTS  
AVAILABLE AT ROM BOUTIQUE

**MEMBERS**

Gift ROM gift  
members and  
at romboutique



Visit ROM Boutique this season to find unique gifts that transport you to the world of the Vikings. Showcasing beautiful Norse home decor, woolen capes, authentic toys for children, helmet and sword reproductions for adults, and other finely-crafted collectibles, the store features special books, artwork, toys, and accessories that add a touch of Scandinavian style to your collection.

Reproductions of the ROM's artifact collections are available for purchase through the online store at [shop.rom.on.ca](http://shop.rom.on.ca).

**Spectacle helmet**  
\$169.99

**Poncho**  
\$99.99

**Blunt Viking sword**  
369.99

**Wooden Viking ship**  
\$279.99

**Book**  
\$41.00

**Dome shield**  
\$89.99

**Celtic box**  
\$69.99

**Wooden stool**  
\$129.99

**Metal candle holder  
Viking ship**  
\$229.99



ROMTravel

JUNE 21 TO JULY 1, 2018

# NORTH ATLANTIC SAGA

SCOTLAND, THE FAROE ISLANDS, AND ICELAND

This Viking-inspired voyage will feast upon both historic and natural splendours as we sail with Adventure Canada from Scotland to Iceland. Explore Celtic archaeological treasures at Stenness and Brogar and the prehistoric villages of Skara Brae and Jarslof. Experience local culture in villages that have been occupied since ancient times. Visit a region of dramatic topography with steaming geysers, glaciers, plus the volcanic Surtsey, one of the world's newest islands.



## COMING UP...



### CLASSIC PERU PLUS

Join archaeologist Giles Spence Morrow to witness the mysteries of Machu Picchu, 4,000-year-old murals, gold ornaments hidden in royal tombs, and a vast ancient adobe city.

OCTOBER 13 TO 27, 2018



### STUNNING SOUTH AFRICA

One of the world's truly magnificent countries. Visit the cradle of humanity with renowned ROM expert David Evans.

MARCH 1 TO 15, 2019





### CRETE, SANTORINI, AND MAINLAND GREECE

Archaeologist Trinity Jackman will provide expert insights on this modern-day odyssey.

**MAY 1 TO 16, 2019**



### ROME AND BEYOND FOR THE COGNOSCENTI

With our expert Ken Bartlett, view some of the most famous artwork and architecture of ancient Rome and the surrounding countryside.

**MAY 6 TO 16, 2019**

### TRAVEL WITH US

For information on upcoming trips, contact ROMTravel at

416.586.8034

travel@rom.on.ca

rom.on.ca/travel

### ROMBUS

## HAVE YOU DISCOVERED ROMBUS?

This unique program offers day trips of historic, architectural, cultural, or museum interest, all within Toronto and the surrounding area. It's a great way to explore your world. This year, watch for upcoming ROMBus adventures. We're on the quilt barn trail in Port Hope, a Canada 150 art project highlighting rural historic barns. We learn all about Toronto's Chinese community. In the summer, we'll take a tour of a Six Nations reserve and learn about their history and culture. Other trips include a visit to historic Cobourg, our annual outing to the Shaw Festival, and a chance to discover the incredible murals of Toronto.

Check the website for more information as these tours take shape.



All ROMBus events require **registration, as space is limited.** Register at [rom.on.ca/whatson](http://rom.on.ca/whatson) or 416.586.5700.





SUSAN HORVATH  
PRESIDENT & CEO  
RPC FELLOW

## PHILANTHROPY FUELS THE ROM

Your support is critical  
for the ROM to deliver  
on its mission

Everyone who enters the ROM is greeted by an enormous *Futalognkosaurus*, which sets the stage for our superb dinosaur collection, which has captivated both children and adults for more than a century. We are well known for our dinosaurs.

What's not as well known, however, is that behind our public-facing collections is a comprehensive program of groundbreaking research and renowned global leadership in scholarship. We are always making new discoveries in the field. Just last year, ROM palaeontologists introduced the world to *Zuul crurivastator*, a new species of armoured dinosaur and the most complete skeleton of an ankylosaur ever found. Our experts are now busy preparing this landmark fossil for exhibition. (And in this issue of ROM magazine is a reminder of how you can help bring *Zuul* to life for the community.)

At the ROM, we're always learning something new and sharing that knowledge with the world; and every week, I am privileged to gain fresh knowledge about the Museum. For example, did you know that our fashion and textiles collection ranks third in the world? Or that



Dr. David Evans, James and Louise Temerty Endowed Chair, Vertebrate Palaeontology (second from left), teaches students on a 2017 ROM-led dinosaur dig in Alberta.

Alexandra Palmer, ROM Senior Curator and the Nora E. Vaughan Fashion Costume Curator, is an international authority on Christian Dior? The experts who work in the House of Dior actually consider her book about the designer to be their "bible."

You may be aware that our Museum is big and diverse, but did you realize the exceptional collections of 12 million works of art, culture, and nature we steward make the ROM the largest international collection in Canada and the sixth largest in North America?

The ROM's excellence and influence are made possible with the extraordinary support we receive through our strong relationships with you, our donors. Your support is absolutely critical for the ROM to deliver on our inclusive, expansive and ever-important mission. It has a real impact, and so do you. We are so very grateful for your belief and commitment.

Susan



### A MEMORABLE TRIP TO PARIS

In fall of 2017, I found myself in Paris with the ROM's Alexandra Palmer. What a thrill to celebrate the House of Christian Dior's 70th anniversary with a world authority on Dior, who is fashion royalty in the world of French haute couture! The surreal fall collection of Iris van Herpen captivated us, as did the Dior heritage archives—a breathtaking glimpse into the depth and impact of his artistry.

GET IN  
TOUCH

416.586.8055 | [susanh@rom.on.ca](mailto:susanh@rom.on.ca) | [rom.on.ca/support](http://rom.on.ca/support)

@SusanH\_ROM





Anker Odum, a legendary ROM artist, drew this cartoon of Curator Glenn Wiggins collecting caddisflies.

## ROM ENTOMOLOGIST LEAVES AN INTELLECTUAL LEGACY

Glenn and Carol Wiggins' estate furthers research in perpetuity

**From a young age.** Glenn Wiggins (1927–2013) was fascinated by “the little things that run the world.”\* His love of insects led to a distinguished career as ROM curator of entomology and decades of global fieldwork on caddisflies—insects vital to freshwater food webs—on which he published four books and more than 100 articles in scientific journals.

“Glenn was an international authority in his field; I am also proud to call him my

mentor,” says Doug Currie, Vice-President, Department of Natural History and Senior Curator of Entomology, ROM. “As an undergraduate student, I listened spellbound to his account of the caddisflies of Beringia in 1982, a region that would figure prominently in my own research on black flies.”

Family and colleagues recently dedicated the ROM's new Wiggins Entomology Reading Room—a fitting tribute to Glenn, whose research is now

fully digitized and accessible for future generations. The ROM is grateful to Glenn and his wife, Carol, for generously donating royalties from his books and a portion of their registered retirement income funds. By establishing the Wiggins Entomology Trust Fund, Glenn and Carol will forever enable research in this field.

\* Edward O. Wilson, “The Little Things That Run the World (The Importance and Conservation of Invertebrates),” *Conservation Biology* 1, no. 4 (December 1987): 344–346



### LEAVING YOUR LEGACY AT THE ROM

When people transfer wealth, retirement funds often present the biggest tax liability. Name the ROM as a contingent, primary or co-beneficiary of a portion or all of your registered retirement savings plans (RRSPs) or registered retirement income funds (RRIFs), and retain ownership and use in your lifetime while eliminating or greatly reducing estate and capital gains taxes.

To donate to the Wiggins Entomology Trust Fund, establish a charitable ROM fund, or join the Currelly Legacy Society, please contact Janice Correa at [janicec@rom.on.ca](mailto:janicec@rom.on.ca) or **416.586.5578**.



# SUPPORTING SHOWS THAT MATTER

Newly-founded Royal Exhibitions Circle supports special exhibitions

BY ALLISON GILLES AND JUDITH JOHN

"An unforgettable  
ROM show  
leaves deep, indelible  
impressions, giving people  
the opportunity to  
see our world afresh  
and connecting  
them to new ideas  
and passions."



A view of the new Weston Entrance highlighting two feature exhibitions on display.



What's on at the ROM? Ask friends and they'll inevitably tell you about the newest special exhibition. For many of us, it's a catalyst to visit and leads to a memory that lingers long after we leave the Museum.

The ROM has an outstanding record of exhibition success. Recent shows including *Out of the Depths: The Blue Whale Story*, *Pompeii: In the Shadow of the Volcano*, and *Tattoos: Ritual. Identity. Obsession. Art.* all broke attendance records. More than 286,000 people visited the popular and highly acclaimed *Out of the Depths* exhibition—and there are plans for it to tour.

"An unforgettable ROM show leaves deep, indelible impressions, giving people the opportunity to see our world afresh and connecting them to new ideas and passions," says Rob Pierce, Chairman of the ROM Board of Governors and one of the founding members of the new Royal Exhibitions Circle.

This exciting new program was founded in 2017 by a group of visionary donors who believe in the power of ROM special exhibitions, which are vital to the Museum and its future. Over the next three years, these "partners in storytelling" will enable a diverse and dynamic portfolio of world-class, thought-provoking exhibitions that feature and amplify ROM global encyclopaedic collections, strong partnerships, and international curatorial research. These are shows that invigorate and promote the ROM, inspire the public, inform our learning programs, and potentially travel the world, extending the Museum's reputation as Canada's most prestigious international museum.

The goal is to support the ROM in building a program of engaging and high-calibre exhibitions annually,

ensuring that the Museum always has a new and compelling show for our many audiences and reflects our curators' discoveries and our extensive collections. The ROM will also create new partnerships and deepen existing relationships with prestigious museums abroad.

The Museum is deeply grateful for the generosity, commitment, and vision of Gail & Bob Farquharson; Robert E. Pierce & Family; James & Louise Temerty; Richard Wernham & Julia West; Jeff Willner & Family; and an anonymous donor. They recognize the unlimited potential impact of providing a base of support for an expanded and innovative range of fine exhibitions that will spark thoughtful dialogue, bring people and ideas together, and truly promote the stature of the Museum, locally, nationally, and internationally.

"Special exhibitions are at the heart of our 21st-century ROM," says Director & CEO Josh Basseches. "Not only do they combine creativity of thought, innovation, and contemporary relevance—they act as a megaphone for what it is we care about as a Museum and as a society."

#### LEARN MORE

To learn more about the Royal Exhibitions Circle, please contact Kirsten Kamper at [kirstenk@rom.on.ca](mailto:kirstenk@rom.on.ca) or 416.586.5751.



#### CELEBRATING THE LAUNCH OF CHRISTIAN DIOR, PRESENTED BY HOLT RENFREW

On November 22, guests enjoyed an elegant Dior dinner and preview that set the stage for an haute couture exhibition experience.





# Magnificent monarchs

ONE OF THE FINALISTS IN THE *WILDLIFE PHOTOGRAPHER OF THE YEAR* EXHIBITION CAPTURES THE MIGRATING GROUNDS OF MONARCH BUTTERFLIES IN MEXICO

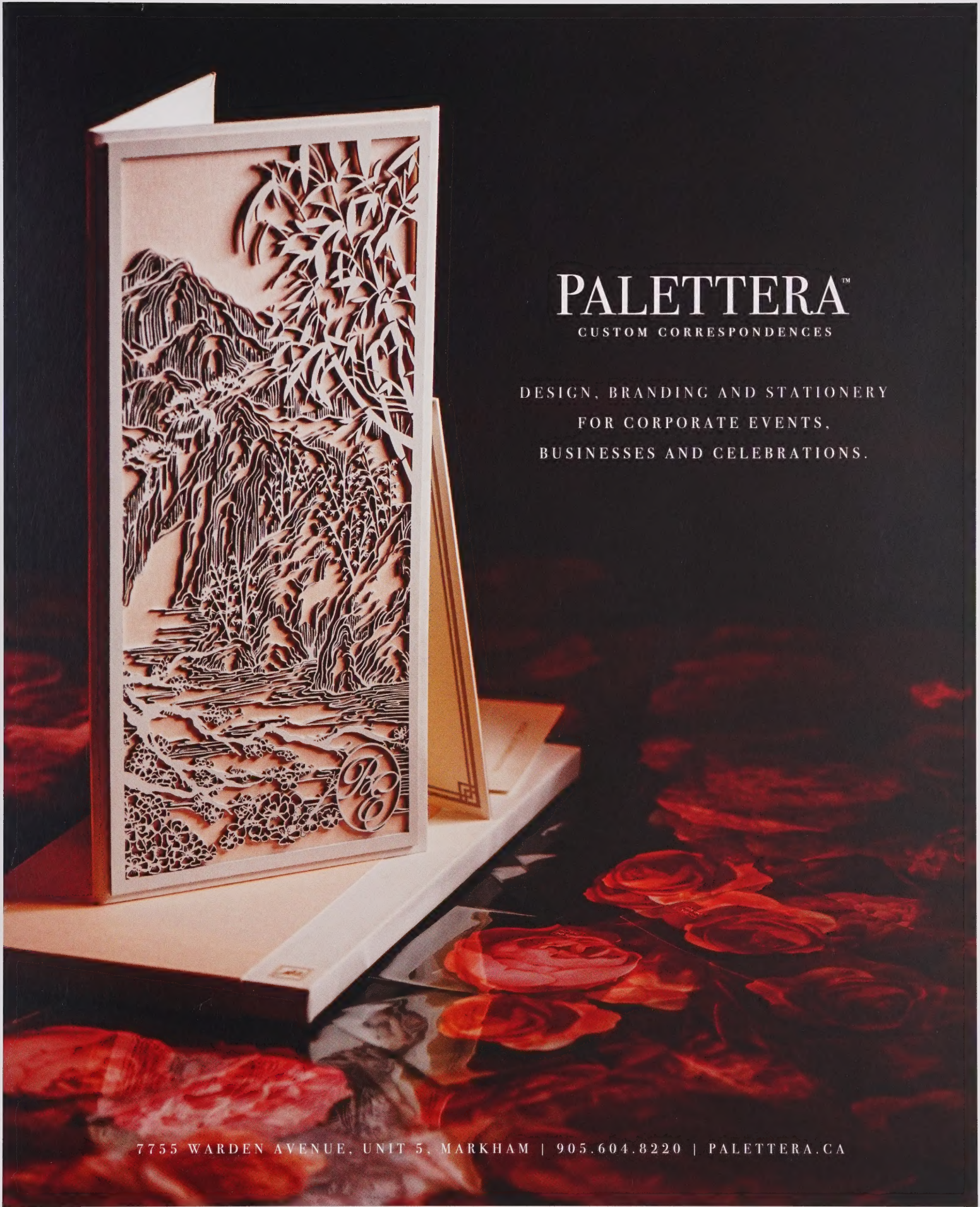
---



↑ *A Magnificence of Monarchs*  
Jaime Rojo  
Spain

During the fall season, monarch butterflies in the eastern United States and southern Canada undertake a long, arduous journey to central Mexico to avoid cold winter temperatures. Until 1974, the monarch butterfly's overwintering locations were a bit of a mystery. It took Canadian zoologist Fred Urquhart four decades to track the monarchs' overwintering grounds in Mexico. This photograph by Jaime Rojo was taken at the Monarch Butterfly Biosphere Reserve in Michoacán, Mexico. ■





# PALETTERA™

CUSTOM CORRESPONDENCES

DESIGN, BRANDING AND STATIONERY  
FOR CORPORATE EVENTS,  
BUSINESSES AND CELEBRATIONS.

7755 WARDEN AVENUE, UNIT 5, MARKHAM | 905.604.8220 | [PALETTERA.CA](http://PALETTERA.CA)



Proud Presenting Sponsor of *Christian Dior*

*The end of a war. The start of a fashion revolution.*



# HOLT RENFREW

[holtrenfrew.com](http://holtrenfrew.com)